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ABSTRACT

The creative process of teaching is discussed. Teachers are artists because they employ creativity when they formulate, select, and organize their ideas into a medium which is called a lesson. This medium, in turn, is the means which provides a learning experience for others. There are eight articles. In the first article, "What is a Lesson?" Harry Rice presents a working definition of a lesson. The second article, by James Killoran and Joel Fischer, elaborates on the idea of teacher-as-artist, discussing lesson objectives and the means to achieve them. The remaining articles focus on different means or techniques in the creative process of lesson development. Karen E. Hoppes discusses the use of the lecture in the classroom. James Killoran presents a detailed questioning scheme that may be used when various forms of data are introduced in a lesson. Mark D. Rothman shows how computers may be used as one of the classroom artist's tools. Joel Fischer examines the usefulness to teaching of the simulation. William Burke explores the role that discussion-type activities play in a lesson. In the final article, Stuart Zimmer deals with some of the various formats a teacher may use in formulating a lesson plan. (RM)

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TEACHING AS AN ART

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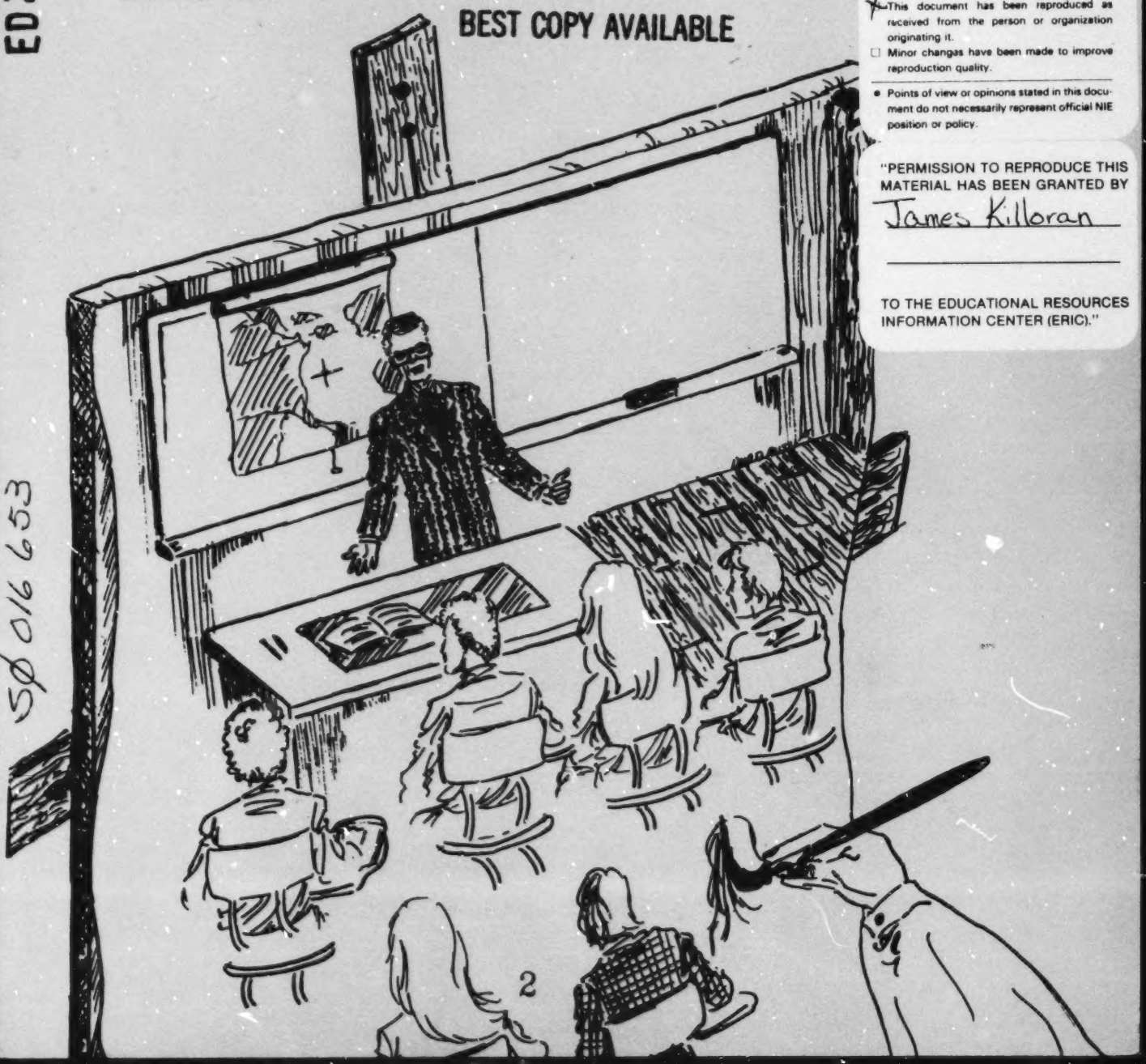

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INTRODUCTION

An artist is usually defined as a master who can employ different mediums to further the human experience. In this context, the greatest collection of artists work in the classrooms of our schools. It is our view that teachers are "artists" because they employ creativity when they formulate, select, and organize their ideas into a medium, which, in our profession, is called a lesson. This medium, in turn, is the means which provides a learning experience for others. This issue of the ATSS/UFT Journal examines this marvelous, creative process.

The opening article, by Harry Rice, poses a pertinent question, for the teaching profession. The question is "What is a lesson?" His article may be compared to the keystone of an arch in that it supports and sustains the other articles.

The second article, by James Killoran and Joel Fischer, elaborates on the idea of teacher-as-artist. It addresses itself to the materials which teachers create. Lesson objectives and the means to achieve them, are its chief concern.

The remaining articles focus on different means or techniques in the creative process of lesson development. In the article by Karen Hoppes, a modest proposal is made concerning the use of the lecture in the classroom. James Killoran presents a detailed questioning scheme that may be utilized when various form of data are introduced in a lesson, while Mark Rothman shows how computers may be used as one of the classroom artist's tools. Joel Fischer deals with simulation and how it may be profitably employed in the classroom. William Burke explores the role that discussion-type activities play in a lesson. The article by Stuart Zimmer deals with some of the various formats a teacher may employ in formulating a lesson plan.

The Journal invites the classroom teacher to taste, sample, and digest, the material in this issue. Teachers should feel free to embellish, accept or reject that which they feel is most appropriate. Please write and share your thoughts on these matters with your colleagues and the editors of this JOURNAL.

The Editors

**Special thanks to David Bush, a student at August Martin High School, for this issue's cover painting.

WHAT IS A LESSON?

by Harry Rice*

To begin, a lesson is not a "thing." Of course, the dictionary tells us that "lesson" is a noun, reflecting the linguistic necessity of reifying or "thingifying," despite the message from both modern physics and ancient wisdom that everything is in flux. However, if a lesson is not a thing, what is it?

Through observation of a lesson, we know that action, movement and change occur while several factors interact. What are the factors? There is space, of course, and a period of time. There are people required to do things: we call them students. There are materials from or with which these students are working: we call these data. Since the elements cited might produce only random activities by themselves, an aim exists to give them direction and significance. Finally, there is someone who has, at some point, organized the components, determined the topic, and derived an aim question to achieve an objective(s). We call this person the teacher. Not unlike a great chef who artistically combines various distinct ingredients to achieve some classic dish, the fully integrated lesson is the artistic combination by a teacher of the essential, but separate ingredients of time, space, students, and data to achieve a certain objective(s).

Since the objective(s) of a lesson supplies direction and meaning for the classroom activity, it is necessary to understand the nature of the objective(s) of a lesson in order to define what a lesson is. To change the objective is to alter profoundly the lesson. Modify the objective and you may need more or less time, different space, and new data. Transform the objective radically and a different group of students may be needed to achieve it. Shift the objective from a geographical understanding to a generalization from economics and the students will need differently prepared data. Thus, one does not have to be a genius to understand that it is the determination of the objective(s) of a lesson that involves the teacher's deepest professional committment. A teacher may prefer a classroom to an auditorium, a double period to a single period, bright students to slow students, the subject matter of geography over economics, but it is the objective(s) that bridge and connect a teacher's preferences to the ingredients of a lesson. Thus one could state that the objective(s) is the independent variable of a lesson while the classroom activities are the dependent variables.

To determine whether this po nt is clearly understood, I

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offer a one-question quiz of the type most disliked by students

Q. What is a type of lesson?

a. Field trip.
b. Filmstrip.
c. Debate.
d. Review.

A. 1. a,b,c
2. a,b,c,d
3. d
4. c
5. none of the above

All right, time to check your answers. If you think that a field trip is a type of lesson, you are assuming that environment determines lesson type. A field trip must have a purpose and the purpose must be more than the environment designed to achieve it. Similarly, if there is such a thing as a filmstrip lesson, then data replaces aim as the primary variable in a lesson. Likewise, if you had chosen debate, you feel that what students (or students and teachers) do in a classroom is the determinant of a lesson type. Debates are activities which are a means to an end. Aims are ends, not means.

The answer is none of the above. A lesson, in its skeleton framework, is nothing but a series of activities designed by a teacher to achieve a certain objective(s). It is the artistic quality in a teacher that effectively chooses and organizes the various activities to create a learning situation. One can compare a lesson to the dressing of a mannequin in a clothes store. The mannequin (the basic structure of a lesson) is given: a question is raised, various pieces of evidence are examined, a summary is achieved, and an application is explored. How it looks depends on the designer (the teacher). Various combinations of clothing (debate, simulation, readings, role playing, charts, etc.) are arranged to achieve the objective(s) of the designer.

A teacher determines lesson objectives with the help of many possible sources: colleagues, curriculum guides, supervisors, students, etc. The most important sources are the knowledge and values of the teacher him/herself. It is upon these that the ultimate professional decision is mainly based. Lessons are, in this sense, the elaboration of the deepest values of the teacher.

In conclusion, a lesson is a dynamic interplay of persons and conditions given focus by an objective(s), derived by a teacher who, after considerable thought, applies the supreme values that constitute his or her philosophy of education.

TEACHER AS ARTIST

James Killoran
Joel Fischer*

The heart of so great a mystery can never
be reached by following one road only.
AURELIUS SYMMACHUS

Today, there are many opinions concerning what should be taught in the Social Studies and how it should be taught. The proponents of the "content" school believe that Social Studies courses should stress facts, statistics, and concepts that provide the solid grounding and background needed to analyze the story of the human race. The advocates of the "process" schools believe that Social Studies courses should develop the students' ability to use problem-solving skills such as hypothesizing, making generalizations, and justifying one's values.

If we can remember that the lesson format can accommodate a variety of techniques, the content-process argument may be put to rest: they may both be valid, when combined. The fundamental question should be, not, how do you teach, but, what do you want the students to get out of your lesson. It is in this area of "objectives" selection that the teacher becomes an artist. Although there may be a variety of objectives desired by the teacher, there are different ways of classifying these objectives. For simplicity's sake, we have categorized them as follows:

(1) Knowledge of Specific Content and Understanding of Concepts

As Social Studies teachers, we feel that there is a body of specific information that students should know. In addition, students should have a clear understanding of such concepts as culture, nationalism, etc., in order that they may deal intelligently with their surroundings and experiences.

(2) The Ability to Use Academic Skills

In today's increasingly technological world, it is imperative that students know how to acquire and interpret information presented in a variety of ways. Knowing how to critically analyze a reading, interpret a map, write a cogent

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essay, analyze political cartoons, critique a painting or song, and perceive the mathematical relationships in a chart, are educational tools that provide the basis for academic achievement in today's world.

(3) development of the Thinking Processes

A primary goal of teaching is to create independent learners. As Jose Oretega stated, "He who would teach us a truth, should situate us so that we will discover it ourselves." The ability to analyze, synthesize, and hypothesize enables students to form their own concepts, hypotheses, and generalizations about their world and to articulate, and be aware of, the values of others.

(4) The Development of Social Skills

John Donne, in the 17th century, stated that "no man is an island unto himself." This point is even more true today. We are increasingly dependent on one another. The ability to work effectively with individuals and groups in a social setting is a necessity in our multi-racial/ethnic society. Participatory activities are the means to achieve these ends.

Although teachers usually choose their objectives from these categories, they are free to select those techniques that will achieve the objectives they have chosen: different game plans for similar ends. This freedom of choice highlights the fact that there is no one absolute correct lesson chiseled in stone. One lesson, or a series of lessons, may stress the knowledge of content; another may have as its goal, the improvement of student's social skills; while a third, may give equal share to all four categories of objectives. Furthermore, a lesson (by that, we mean going from raising a question to applying the solution) may take more than one period to complete. For example, a simulation game may be used to test a problem that was raised in class and it may take two or more days to bring to fruition. Different courses of study, types of students, physical conditions, and the teacher's own philosophy of education, are the determinants in the creative process. This is the essence of the teaching act. Although we may use different brushstrokes, our objectives are similar: the cognitive and affective development of our students. It is only in the techniques that we use to achieve our objectives that our teaching appears to differ.

However, the painting is not completed. We have only described the theme selection process. It is at this point in the creative process that we must display our technical expertise. Although we have created the "whats" and "whys" of a lesson, we must now select the "hows". In other words, we have to dress the mannequin that Dr. Rice alludes to in his article.

Most social studies teachers, if asked what type of lesson plan they construct, would most likely claim that they use the

developmental lesson. By this, they are usually referring to the type of lesson that follows a sequential format: a question is raised; data is analyzed; a summary is achieved; and an application is made. The underlying justification for this structure is that there is a particular sequence of steps to follow when exploring a question. The steps are not simply the result of recent pedagogical research, but have been advocated from the Talmud to Dewey. The presumed drive in people to purposefully resolve problems in a logical manner is the philosophical basis on which this so-called developmental type lesson structure is justified. This developmental, logical, progression-type of framework does not confine one's creative talents, but rather supplies a lesson with order and clarity. Just as writers for a long-running television series are required to work with a given format but are free to create a new story line each episode, teachers use this developmental framework to express their unique objectives. Within both their respective borders, they are free to create. Thus, the developmental lesson is not a "type" of lesson at all, but a lesson "format" that accommodates a variety of both cognitive and affective objectives.

So how do we make the choice of which type of lesson format to use? It might help to think of this selection process as being akin to planning a trip:

1. We have selected our final destination (Objective).
2. We know the direction in which we must travel (internal structure of the lesson).

The question now is: what type of transportation is best suited to reaching our destination? Just as travelers have many options (car, train, bus, foot, plane, etc., depending on the distance to be traveled, the time constraints, the ease of use), teachers may also pick those vehicles best suited to getting them to their destination. In our case the vehicles available include:

1. Direct lecture
2. Data Based Activities
   a. Readings, Quotations
   b. Illustrative representations: charts, maps, cartoons, graphs
   c. Tactile Objects: artifacts
   d. Media: films, slides, television, records, movies
   e. Computer-based materials
3. Group Activities
   a. Simulations
   b. Role-playing
   c. Panel discussions
   d. Debates
4. Outside Activities
   a. Field trips
   b. questionnaires
   c. Reports
   d. Projects

Are any vehicles superior to any others? The answer depends on where you want to go, how quickly you want to get there, and how you feel comfortable traveling in getting to your chosen destination (Objective). Just as automobile clubs, depending on your travel purpose, will send you a detailed plan about alternative routes to follow, the rest of this issue will explore and explain the uses of, and the strengths and weaknesses of, some different types of lesson activities.

A MODEST PROPOSAL

Karen E. Hoppes*

I am going to make a blasphemous educational statement: the lecture method is an acceptable teaching device. My learned colleagues in the rest of this journal would probably have my neck in a noose for making such a proposal, but I am still going to defend the seemingly undefendable.

A blasphemy must be based on its own tenet. Should you accept my tenet, you too may join the ranks of the converted, true believers. The tenet is simple: Teaching is the art of knowing what you want to do and then achieving it. Accept this and lecturing is a natural outgrowth.

Too often we talk in vague terms of what we want our students to do. We want them to "appreciate," "understand," and "value." But I am more practical. There are times when I want my students to know specifics and to build their knowledge of a given topic. I want my students to know what happens from the time they are arrested to the time they go to court in my criminal law course; I want my students to know how corporations are organized in my economics course; and I want my students to know how a bill becomes law in my government class. These are facts: without valuing, arguing, or analysis--simple plain facts that on another day might be usable in an intelligent discussion of a topic. Without these facts--often not covered sufficiently in the standard text book--all future discussion of these topics might be based on ungrounded opinions for which too many lessons are criticized. Our students are more than willing to flood any classroom discussion with headline styled opinions, but, when pressed, they fail to support those opinions with data. To ask less of a student is to forego the responsibility of reasoned argumentation.

One of the big arguments amongst pedagogues is how the teachers may teach these facts to the students. One way is through the lecture method. The purists may say that facts are boring and do not motivate students. No one said that the lecture had to be boring. After all, consider the TV documentary: as one-way and non-interactive a medium as you can get; yet, most can rivet the viewers' attention for much longer than the average class's time allotment. As in any teaching technique, there are ways to execute the presentation so that student interest may be maintained.

One reason that the lecture method is so misunderstood is because, unlike inquiry, simulation, moral dilemma and others which have had volumes of suggestions and analysis written about

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* Ms. Hoppes is the district-wide developer for the talented and gifted program in the social studies in Hillsboro, Oregon.

them, few people have dignified the process of lecturing with analysis of its key features. So please, allow me.

Perhaps we may understand the methodology of the lecture, by taking our lead from the lecturing teachers' chief competition; the TV documentary. What is it that the TV people do that keeps the viewers' interest? Let's watch one. Perhaps the first thing we notice is the timing: no one image is on the screen for more than 30 seconds. In the rare cases where it is, zooms, pull-backs or sweeps impart a sense of change or motion. The idea is to keep the viewers' attention through change. Text is often abbreviated and in short spurts. To us, this translates into awareness of the students' attention span. No matter how important or interesting the topic, all people have a limited attention span. Of course we are not TV imagery, and I am not advocating that we present images in only 30 second spurts, but I am recommending that pacing and timing be a prime consideration in the planning of any lecture. The discourse needs to be varied in tonal quality, emphasis and even topic coverage, but most of all, encapsulated into brief, clearly identifiable segments. One way of doing this we may again borrow from our TV rivals. TV concentrates on the simple: the who, what, when, where, how and why of things. They are able to break complicated ideas into their simpler components for easier comprehension. So too, must the lecture--if it is to have any justification at all--break a complicated idea into easily identifiable features. This, in turn, leads to another important feature; that of movement.

A visit behind the scenes of a TV producer's office will probably reveal a story board, or outline, of how the documentary will proceed. Oftentimes, this board takes the form of a flow-chart, describing how one scene will lead to the next. This sense of movement--logical progression, if you will--is important to the lecture too. The lecture must build from the simple and, step-by-step, proceed to the complex. Thus, before discussing the intricacies of how a civil war battle was fought, a discussion of who the leaders were might help the students see why various strategies were employed.

Of course, simply having a logical order would not prevent tedium and so, again, we look to the TV documentary. They do not "talk" to us as much as "show" us. They use photographs, actors and sound to give us the impression of movement. Motion engages the mind because it forces the mind to adjust to the new, altered image. The lecture too, must provide a sense of movement. The use of photographs to describe people, charts that show a process such as checks-and-balances, maps that show troop movements, songs that stir peace marchers, analogies that activate comparisons, demonstrations that give a sense of movement, anecdotes that amuse or examples that concretize concepts are just some of the tools that move the presentation of the lecture along. Use of these devices also meets the first suggestion by installing a variety and pace to the lecture. The more the merrier.

Finally, the lecture actually has an advantage over the documentary: it can, and should be designed to be interactive. No one ever said lecturing must be a one-way street. A lecture can be designed, in its presentation of so-called facts, to provoke questions. Few "facts" are so clear as to not be open to curiosity: why didn't a battle commander take a different tact? Could Lincoln's physical features hold him back in a TV debate today? Students must be encouraged to ask for clarification at strategic points; usually after a segmented section of the presentation. Using the lecture, the teacher may also raise the questions that the next few lessons will be exploring: Is this way of lawmaking too complicated?; Do we elect the "best" people to be President? What might have happened if the South had won the Civil War?

Of course, the emphasis today is on testable outcomes. Whether or not the lecture helped you achieve what it was you wanted to achieve (your behavioral objective) may be put to the test--perhaps even more definitively than any other teaching technique. Short answer, multiple choice, matching and identification type items will show attainment of a given body of information precisely and accurately. Where the students generally do poorly can be easily traced back to the part of the lecture where that area was covered. You can ask yourself about that part: (1) Were the objectives of the lecture clear? (2) Was it concise? (3) Did it focus on only one of the six basic questions? (4) Was it simple? (5) Was there an aid--media or otherwise--to help concretize the point? (6) Did it logically flow from, or lead to, another point? (7) Did it provide a sense of motion? and (8) Did it allow for and/or provoke questions? It is in looking at the lecture in this way that its delivery may be improved. Does this all still sound like blasphemy? Is deciding what it is you want to achieve in a lesson and then choosing the best technique to get you there, heresy? If it be so, then burn me at the stake of alternative methodology. Amen.

NOW, THAT I FINALLY FOUND SOME INTERESTING STUFF, WHAT CAN I ASK ABOUT IT?

James Killoran

Just as some people theorize that each thing in the universe fits into some grand design, classroom questions should also fit into a grand design; one that is organized and purposeful. With this thought in mind, the following questioning system has been devised to be used when introducing and using various types of data in a lesson. This article will first present a general overview of this questioning system and then present specific examples to illustrate the various types of questions that can be used with different types of data.

This schematic approach to using any type of data categorizes questions about these data into a logical and sequential order as illustrated in the following chart:

Type of Question	Purpose
Opening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion
Comprehension	--to clarify the meaning of words or terms --to focus on specific points described in the data
Analysis	--to probe logical relationships in the data --to compare and contrast specific points within the data
Synthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion
Hypothesis	--to predict consequences
Evaluation	--to establish criteria or standards upon which judgements can be based

The logic of the chart is somewhat akin to the structure of a developmental lesson. Just as the structure of a developmental lesson raises a question, examines evidence to answer the question, summarizes the findings, and applies the solutions, so too, must the steps used in examining any piece of data proceed likewise. Let's look at each step of this structure in more detail so that we may understand first, how the categories are inter-connected and second, how this basic structure may be utilized--with variations on the sample questions--to any type of data one may possibly employ.

It has long been thought that the teaching profession is closely related to the field of the performing arts. In effect, we are on a stage over three hours each working day. It is therefore logical that we incorporate performing techniques into our classroom teaching. Every performer knows that to be effective, one has to get the audiences' attention. This is usually achieved by what is colloquially called an "opener." Likewise, it is also of prime importance, when examining data, to have a proper "opener." A successful question of this type should be broad, general and comprehensive. It should ideally allow all students to become involved in the discussion process.

Once the proverbial ice has been broken, it now becomes necessary to make sure that the meaning and nuances of the material is understood. It is best to first use questions whose main purpose is to clarify the meaning of words and terms. It is only after the most basic parts of any data are comprehended, that we should proceed to the interpretative stages of questioning: analyzing, synthesizing, hypothesizing, and evaluating. These stages may be systematically broken down and easily explained.

Analytical-type questions seek to elicit explanations of the logical relationships between (and among) the items in the data. Cause and effect, time sequence, hidden assumptions are some of the relationships that can be explored in examining the data. On the other hand, synthesis-type questions concern itself with going beyond the specifics and focusing on the general. These type questions should call for a conclusion.

Once some form of conclusion is reached about a piece of data, a series of questions can now to used to elicit hypothesis about the data. The major purpose of these type of questions is to project ideas and consequences beyond what was given. In addition, one may want the students to evaluate the data. These type of questions allow the students to establish criteria on which sound judgements can be based. This general format may be utilized using any of the different types of data that can be employed in a lesson. The following exhibit sheets detail specific examples to illustrate this point.

VERBAL SELECTIONS
(Poems, Songs, etc.)

Type of Questions	Purpose	Examples
pening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion	--what information do you get from this selection? --what title would you give this selection? --what do you think this selection tells you about...?
ompre-hension	--to clarify the meaning of words or terms --to focus on specific points described in the data	--what do you think is meant by (phrase, words)? --what do you think the author saw as (reasons for or affects of)...? --when the author says, "--", is the author stating a fact or an opinion? --what are the major (reasons, advantages, disadvantages) of...?
nalysis	--to probe logical relationships in the data --to compare and contrast specific points within the data	--what (points, factors) would likely explain the situation in the selection? --what kind of person would write...? --how does the author justify...?
ynthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion	--what do you think is a valid conclusion one could reach based on the selection? --what words would you use to characterize...?
ypo-thesis	--to predict consequences	--if you think the conclusion is true for this selection, do you think it would be true for...? --based on what you have already learned from the selection, what effect would it have on...?
valua-tion	--to establish criteria or standards upon which judgements can be based	--do you agree with the author's point-of-view? --the author suggests that...is (right, wrong)--do you agree?

CHARTS AND GRAPHS SELECTIONS

Type of Questions	Purpose	Examples
Opening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion	--what information do you get from this chart? --what title would you give this chart?
Comprehension	--to clarify the meaning of words or terms --to focus on specific points described in the data	--based on the chart, which is the (smallest, largest)? --in what year did...? --which ... showed the most change?
Analysis	--to probe logical relationships in the data --to compare and contrast specific points within the data	--what other reasons could possible cause...(situation in the selection)? --which situation would most likely account for the change in the chart? --which situation will most likely occur during the period shown in the chart
Synthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion	--a valid conclusion that can be drawn from the data in the chart is...? --what conclusion is best supported by the data in the chart?
Hypothesis	--to predict consequences	--based on the information in the chart, it is most likely that...? --what does the chart suggest about...?
Evaluation	--to establish criteria or standards upon which judgements can be based	--do you approve of the situation in the chart? --what factors do you think are most important?

CARTOONS

Type of Questions	Purpose	Examples
Opening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion	--what information do you get from this cartoon? --what title would you give this cartoon? --what does the cartoon tell us about...?
Comprehension	--to clarify the meaning of words or terms --to focus on specific points described in the data	--the ... in the cartoon represents...? --why do you think the cartoonist used a ... in the picture?
Analysis	--to probe logical relationships in the data --to compare and contrast specific points within the data	--the problem illustrated in the cartoon was caused by? --the data in the cartoon reflects the recent change in...?
Synthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion	--what do you think the cartoonist infers about...? --a valid conclusion that can be drawn about the cartoonist's viewpoint is...? --according to the cartoonist, the cause of ... was [illegible]t?
Hypothesis	--to predict consequences	--what action(s) would be most effective in changing the situation in the cartoon? --if the cartoonist's viewpoint is correct, what effect will it have on...?
Evaluation	--to establish criteria or standards upon which judgements can be based	--do you agree with the cartoonist's viewpoint? --how would you draw the cartoon?

VISUALS AND PHOTOGRAPHS

Type of Questions	Purpose	Examples
Opening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion	--what information do you get from this visual? --what do you think the artist is trying to tell us? --would you pay $... for this painting? Explain
Comprehension	--to clarify the meaning of words or terms --to focus on specific points described in the data	--what do you see in the picture? --what mood do you think is expressed?
Analysis	--to probe logical relationships in the data --to compare and contrast specific points within the data	--why do you think the artist chose the (place, color)? --do you see any symbols? --does the title affect how you view the picture?
Synthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion	--what do you think was the artist's purpose in painting this picture? --what title would you give the picture? --what can we learn about ... from this picture?
Hypothesis	--to predict consequences	--on the basis of this picture, do you think that...? --this artist would probably (favor, reject)...?
Evaluation	--to establish criteria or standards upon which judgements can be based	--does this piece of art reflect the spirit of the times? --would you buy this painting? --would you want this painting in your home?

MAPS

Type of Questions	Purpose	Examples
Opening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion	--what information do you get from this map? --what does this map tell us about...? --why do you think the map is titled?
Comprehension	--to clarify the meaning of words or terms --to focus on specific points described in the data	--what symbols are used on the map to indicate...? --in what parts of the map would you most likely find...? --in what direction is...from...?
Analysis	--to probe logical relationships in the data --to compare and contrast specific points within the data	--in comparing...to..., what do you see as the major difference (similarity)? --which area receives the most...?
Synthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion	--what can you tell about...? --how might this map explain...?
Hypothesis	--to predict consequences	--based on the information in this map, what would you expect to find in...?
Evaluation	--to establish criteria or standards upon which judgements can be based	--where would you want to live?

ARTIFACTS

Type of Questions	Purpose	Examples
Opening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion	--what information do you get from this artifact? --what do you think is the artifact's function? --what do you think this artifact is?
Comprehension	--to clarify the meaning of words or terms --to focus on specific points described in the data	--what material is is make from? --how does the artifact feel?
Analysis	--to probe logical relationships in the data --to compare and contrast specific points within the data	--who do you think made this? --why do you think it was made this way?
Synthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion	--what can we tell about...from studying this artifact? --what do you think this is used for?
Hypothesis	--to predict consequences	--what skills do you think the people who created this artifact possessed?
Evaluation	--to establish criteria or standards upon which judgements can be based	--would you buy this artifact? --how would you classify this society technologically, politically, socially, etc.?

MUSIC AND/OR SOUND

Type of Questions	Purpose	Examples
Opening	--to elicit a universe of facts and ideas upon which to base the discussion --to provide an opportunity for students to become involved in the discussion	--what are you feeling about the music?
Compre-hension	--to clarify the meaning of words or terms --to focus on specific points described in the data	--what instruments did you hear? --what features are making you feel this way? --how would you describe the tempo?
Analysis	--to probe logical relationships in the data --to compare and contrast specific points within the data	--are there sounds that repeat?
Synthesis	--to go beyond the specifics --to focus on the general --to call for a conclusion	--what kind of image do you think the composer is trying to create?
Hypo-thesis	--to predict consequences	--what effect do you think this music would have on...? --how would you describe the composer? --what type of person do you think the composer is?
Evalua-tion	--to establish criteria or standards upon which judgements can be based	--do you like this type of music? --would you buy this record? How much would you pay?

USING MICROCOMPUTERS IN THE SOCIAL STUDIES

Mark D. Rothman, Ph.D.*

In the social studies, the microcomputer is not the answer, nor is it the question. It is a powerful tool which, when applied to traditional methodologies, can dramatically extend the grasp of both teachers and students. The microcomputer is a machine which can store, manipulate, and generate vast amounts of data in an instant. Outside education, social scientists use computers as a matter of course in their everyday work. Social studies educators have been more reluctant to become directly involved with this new technology. Like it or not, however, the microcomputer is playing a greater role in our society and in our students' lives. We, as their teachers, must deal with this new reality and use it to our, and to their, advantage.

Existing microcomputer technology can provide practical advantages to the social studies teacher on any level. What follows is a small list of the capabilities of some existing social studies computer software programs.

1. Unlimited review, drill and practice exercises and games.
2. Interactive tutorial programs which teach new concepts, then reinforce and test student comprehension.
3. Computer simulations which allow students to "experience" revolutions, international conflicts and their resolution, nuclear crises, economic problem solving, election politics, discovering new worlds, and determining social justice.
4. Content analysis programs which give students methods for using traditional skills (research, critical reading, note taking, etc.) to prepare data for computer visualization and analysis for elections, decision-making, wars, revolutions, lawmaking, and judicial action.
5. Using computer generated and animated maps to have instant access to dozens of geographical visuals which can be manipulated by the teacher or student (overlayed and compared).
6. Large data bases (great amounts of current information accessible by computer e.g. census data) which can be used to examine current problems and issues.

All these capabilities are available now. They can help a poor student visualize and understand what was previously incomprehensible. Computers can challenge brighter students. Average students will find their work more interesting and exciting.

Computers have a built-in motivation. Our students are part

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of the video generation. They grew up with the new electronics. Computers, video screens, electronic printers are all part of their lives. They are not afraid of the new technology, they welcome it. I have spent the past three years creating and using microcomputer software for my social studies classes. In every instance, I was able to achieve more effective results using the computer. Students were more motivated, they did more reading and writing when preparing research or evaluating results on the computer. Students are enthusiastic about using computers.

Computers cannot be used in isolation. Good teaching, emphasis on writing and reading, appropriate integration and use of the new technology ultimately determine the successful use of microcomputers in the social studies. Computers will not replace caring, concerned and qualified teachers. Computers will not replace reading and writing skills for the student. Like any tool, the computer should be used appropriately to be most effective. An article of this length does not permit a complete discussion of appropriate modes of computer use in the classroom. For a complete discussion of computer applications, I recommend Gary G. Bitter and Ruth A. Camuse Using A Microcomputer In The Classroom (Reston, Virginia: Reston Publishing Company, Inc., 1984). Of particular interest to social studies teachers will be the chapter on "Computer Literacy Curriculum." The authors provide a K-12 sequence which includes a social studies section for each grade level.

There are some pragmatic considerations for teachers who wish to use computers in their social studies classrooms. While many schools have computers, teacher and student access is not always equal. Math and science programs usually get first chance, with social studies far down on the list of priority users. As more machines are acquired by schools and as more and better programs are developed for the social studies, this will change. Meanwhile, there are some alternatives to provide social studies teachers (and their students) with access to computers. Schools can locate some computers in the school library where they can be checked out for classroom use by teachers. Teachers can share time in a computer resource center. Departments can pool their resources to purchase computers and software and then, develop a time sharing program for use. There are many ways for schools to provide flexible access to their computers so that social studies teachers can use them.

As you get involved with computers in the social studies, an important point should be emphasized. You do not need to be a programmer to use computers! Good quality software requires no prior knowledge of computing except to insert the program and turn the machine on. Extensive teacher manuals accompany good quality software. The manuals should provide instructional goals, curriculum applications, a user's guide to the program, lesson plans, and worksheets. The Bitter and Camuse book provides a good software evaluation section. In addition, journals such as, The Computing Teacher, School Microcomputing Bulletin, and Classroom Computing News provide the layperson with

many helpful articles on new computers, computer programs and computer uses.

Computers are not a substitute for traditional teaching techniques or traditional source materials. The computer can provide an unique, exciting, and convenient method for teachers to greatly enhance what they are already doing. The ideal approach is to directly integrate microcomputer technology into existing curriculum content areas. High levels of student motivation, understanding, and achievement can result from the appropriate use of computers in the social studies. An added benefit is that social studies assumes new importance for students when they see the latest technology being used in their social studies classes (as in their math and science classes). Social studies teachers can use microcomputer technology in their classrooms with a minimum of difficulty if they plan and prepare properly. If your school is developing a computer use plan, try to be a part of it. Take advantage of in-service course offerings. Above all, microcomputers should be viewed as an opportunity and not as a threat. They can enhance our effectiveness and our students' learning.

SIMULATION

Joel Fischer

As the second of the Star Trek movies opens, the Enterprise, commanded by a new captain, receives a distress signal. Warned by the helm that to answer it would put the ship in danger, the captain, nevertheless, makes the decision to respond. Within seconds, the ship is surrounded--it was a trap after all--and under attack. Crew members, all of whom are new to those of us who faithfully watched the voyages of this famous ship, seem to scramble in confusion. Mr. Spock and Dr. McCoy rush to help, but the ship is hit and they fall, apparently, mortally wounded. With explosions ripping all around, the Enterprise is about to be destroyed. . . .

Suddenly, the front viewing screen opens, the explosions stop and in walks a calm Admiral Kirk to announce that the simulated battle exercise is over. The crew will be rated and debriefed tomorrow, he says. . . .

We can all breath a sigh of relief, for this situation--so close to reality that we were convinced the end was at hand for our favorite Starship--was only, in fact, a simulation. Too bad that real impending galactic calamity calls our heroes away, because we never do get to see the debriefing session promised to the inexperienced crew. What questions might have been posed! Should they have answered the distress call?; What were they experiencing while faced with their dilemma?; Did they act in an appropriate manner?; Why did they react and act the way they did?; How might they have proceeded differently?; Should they have?; etc.; etc.; etc. Too bad, too, because we never truly get to view what a wonderful teaching device this thing called simulation could have been.

To understand simulation's usefulness to teaching, let us review what went on above. First, a reason for the simulation was defined. As Admiral Kirk noted in his post-exercise talk with the novice captain, since the problem presented had no known traditional solution, it was actually an exercise to test the cadets' ingenuity, originality and reactions under stress, as well as an opportunity to learn the capabilities of a Starship and the duties involved at each post. In daily classroom application, we refer to the reason why we undertake a particular activity, our goal. The intended testable and defined student outcomes, we refer to as our behavioral objectives. If we know what it is we want the students to know, we may then choose the appropriate methodology to get us to that point. Simulation, being a methodology that involves active participation and often, the manipulation of actual objects, lends itself to those objectives that seek to improve the students' skills and abilities in communication, planning and forecasting, decision-making and the higher level cognitive realm. Exercises in simulation are often hypothetical and do not rely on any given

piece of factual or historical data. Thus, those objectives requiring strict recall or simple skill development may not always be best taught using this technique.

A second thing to know about simulation may be illustrated by again referring to our movie example. Our Starship captain was presented with a realistic and possible occurrence. There are, in real life, many other things that could have happened, but, in this case, one scenario was played out in isolation. Simulations are often premised on this idea: viz. that reality is too complex and subject to too many variables to be easily and fully understood. Therefore, by isolating only a limited number of possibilities, it is assumed that a concept may be more easily examined. For example, in a game simulating economic conditions, players may only be given a limited amount of resources or power with which to bargain. While critics may charge that "this is not reality" and, so, gives students a simplistic view of the world, proponents of this technique often counter that it is, indeed, in the very process of comparing these "simplicities" to reality, that the students come to understand the complexity of how forces impact on one another.

Turning, yet a third time, to our movie heroes, we notice that each of the cadets was at an actual operating position. They were not pretending to be someone else, nor were they simply having an intellectual discussion of what they would do in a given situation. They were not being asked to react "as if" they were somebody else, nor were they asked to play the part of some great tactician of the past. They were <u>themselves</u>! They were not told how to respond and so responded <u>naturally</u> to the given situation. The most effective simulations simply set up a given external condition and then allow the students to be themselves. For example, in a simulation that tells students they may be reelected if they get other legislators to vote for their proposed laws (the external condition), the students will often, allowed to behave on their own, do the very practices of vote brokering, etc., that they claim Congresspeople are immoral for doing. When confronted, in the debriefing, with what they actually did, they cannot hide behind the safety of the intellectual rationalization of, "Well, I was 'really' only doing what Congressperson X would have done. <u>I</u> never would have done it myself." Unlike in role-playing, there can be no excuses; only the reality of their actions. Critics charge that this is still an unreal situation and thus, "distorted-reality" anyway, but proponents claim that, even in this controlled environment of the classroom, students are forced to confront what it is they actually did.

As a corollary to the above, since a simulation sets up a situation within which students, being themselves, must manipulate real objects, the best simulations have consequences for those actions undertaken. These may be in the nature of rewards or punishments, but they must be immediately felt and fed back to the participants. Our movie learners were bombarded and virtually destroyed, while our real students may lose a

reelection bid, go bankrupt, lose power or even start a nuclear war (fortunately, only on paper). They, conversely, may win points by being reelected, making wise economic decisions or avoiding conflict. The point is, that they must see that their actions impact, not only on themselves, but on other players. Critics contend that this very process may desensitize the students to the very consequences we wish to have them experience (e.g. starting a nuclear war is really not so bad, after all), but proponents contend that the experience of having one's decisions affect others, gives students an understanding and empathy towards how they impact on, and affect, others.

Whether or not a simulation is successful, depends on the final element; the debriefing. Whether the simulation is conducted with realistic props, as was our movie example, computers, as many of the newest activities require, on boards that simulate given terrain or with paper and pencil, what the student learns is what is examined and analyzed. As noted in the opening paragraphs, of what use was it for the cadets to be trapped and destroyed? Indeed, if simply left at that point, they might remain confused, begin to feel incompetent, stupid and, worst of all, lose confidence in their abilities under stress. The students, involved so thoroughly in the process, as they are, need someone to help them make sense out of how they fit into the bigger picture. This is where the skillful teacher enters. While the simulation was proceeding, the teachers were not simply having an easy day; if anything, they were never having their observation-skills taxed as much. The teacher must be in as many places as possible, alert to those key times when crucial choices and decisions are being made. The teacher must note these down, as nearly close to what happened as possible, so that they may bring the incidents or statements up for full class analysis. In our example of the activity where students want to be reelected, what were the students saying to each other?; With whom were they dealing?; Why?; How did they react to the deals being made?; If a war decision is about to be made, what were students considering?; What were they discussing with other countries?; How were they reacting?; Were there alternatives discussed, explored and/or considered? By confronting students with their actual behavior and statements, the value of the learning is enhanced. Critics contend that this is a radical new role for teachers and takes them out of the position of control, but proponents welcome this new role as a way of co-equally learning concepts with their students. No two groups of students react alike and each run-thru is an unique learning experience.

Simulation is not herein being advocated as a panacea that will solve every classroom problem from discipline to intellectual stimulation. However, it does have a place as a tool. Like any other tool, there are appropriate times to use it to achieve certain ends. Like any other tool, there is a certain amount of skill required to use it effectively. For those who have never used it before, using a professionally produced game may be the preferred way to go. A read-thru of the teacher's manual is a must: Can you understand the overall objectives of

the game (if you have difficulty, imagine what your students will experience!)?; Do these objectives fit into the goals you have for the course of study?; Can you visualize, from the instructions, how the simulation operates?; Is the teacher's role made clear?; Is debriefing clearly suggested and understandable? If the answers to any of these is "no", don't feel badly; many so-called, simulations are poorly done. When simulation was the "in" fad, many publishers jumped on the band-wagon and called everything they produced, from "tic-tac-toe" to "20 Questions", a simulation exercise. Use your professional judgement: define what it is you want to teach, and then find the activity that will help you do it. Whether you find it commercially, or create your own, simulation, meeting the conditions as described in this article, can be a powerful learning device.

P.S. Why can't this humble social studies teacher just enjoy movies, books or newspapers, without always seeing in them, their teaching potential????

COOPERATIVE GROUP ACTION IN THE CLASSROOM

William A. Burke*

Teachers, in order to broaden their teaching personalities and their appeal to their students as "interesting", must seek a variety of teaching strategies. The way to compete with the media and the "hype" environment of entertainment, might just lie in cooperative group activities.

Some of the most effective teaching is group teaching; that is, teaching by, and through, groups and group methods. By using debates, panel discussions and dramatizations, teachers can often increase their teaching efficiency. This type of teaching I have found to be frequently effective in changing attitudes, ideals and appreciations. It is particularly useful in raising learning above the verbalizing level.

The Panel Discussion:

A discussion is not just a "bull session." Rather, it is purposeful conversation proceeding toward some goal with a minimum of rambling and bickering. For a discussion to be successful, the panel members need sufficient background to know what they are talking about and to base their arguments on fact. This, of course, means research. This should be laid out in an organized manner by the teacher. By allocating specific and clear areas of research and by assigning roles in the panel, the class will be led to real learning. It is also important for the teacher, if the discussion is to be successful, to clearly explain the procedure they will use in discussing their topic. Clearly defined mechanics are as important as good research.

The ability to speak and listen well as participants in a panel discussion is paramount. When speaking, participants should try to be clear and precise. A simply worded direct argument making one's points one by one in a simple linear order is usually much more likely to be understood by all members. The simple approach is most probably the best confidence builder. Success in verbalization seems to me to be less important than success in thorough research and the successfully understood presentation of learned facts, especially in the class where emotional arguments proliferate. Emotion without foundation is wasted energy. Students must know that command of information leads to strong arguments.

A really successful panel discussion must involve all members of the panel; each participating in a pre-planned segment

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of the discussion. Other roles could involve people from the floor given a chance to enter the discussion with prepared questions, also based on research.

The successful discussion is not only purposeful; it also achieves its purpose. If it is at all possible, the discussion should lead to some type of conclusion. Certainly, even if no final conclusion is reached, it should always culminate in some type of summation. This summary could involve a recorder, which would be an additional role in the panel.

Besides preparation, the teacher should act as leader and guide through the discussion. The teacher must keep the discussion moving and should outline most of the important points on the chalkboard.

One weakness to be avoided in the panel format involves the topic itself. The teacher must, in my opinion, select a topic which is related to the general theme of the course to have a built-in interest. To build the panel discussion on a topic with student interest will probably be more successful then if the topic is unrelated to the class work.

Another problem is placing too much emphasis on the way the pupils present their opinions and ignoring the fact that they must also listen to the discussion of others. Do not forget, we want all points of the topic to be understood by all the students in the class.

To discuss any matter in a large class is difficult. With the reality of registers approaching thirty five students, we must find enough roles to involve everyone in the panel discussion. We do not want our activity to boil down to a few students participating while the rest of the class just looks on. The physical set up of the classroom might enhance the discussion if seating were arranged so that the students faced each other.

Lastly, I think the students should share in the evaluation of the panel discussion. A simple evaluation sheet might include these questions:

1. Did the panel discussion do what it set out to do?
2. Did we get off the topic?
3. Did everyone participate?
4. What did we learn?

The well organized, fully participating, simple panel discussion is one way to breath new life into the classroom.

Role Playing:

Role playing consists of an unrehearsed dramatization in which the players attempt to make a situation clear to themselves and to the audience by playing the roles of participants in the situation. Its purpose is to help students to see the situation

through other peoples' eyes. I am sure everyone, at least once, had dreamed about being an actor or actress. Yes, it is that fantasy which you offer, the opportunity to be someone else for a few minutes. It is this little chance which can produce spontaneously dramatic results.

The performance must be a spontaneous reproduction of a realistic situation, with attempts to analyze, understand and, perhaps, solve a problem.

The value of role playing lies in its unique ability to make clear to students the motivation and feelings of others. Role playing may result in other valuable learnings for the individual.

1. It gives insight into the effectiveness of roles we play in real life.
2. It teaches one to examine the roles we play more objectively.
3. It teaches one to perform new roles, to experiment with new roles and to adjust to the group of which we are a part.
4. It provides one with a kind of laboratory where we can experiment with roles where we are not "playing for keeps", yet, where some reality is present.
5. It provides one with vivid examples of behavior, not just conversation.
6. It helps one to understand another point of view.
7. It helps one develop clearer communication.

For the group, there are several advantages to role playing.

1. It provides a group with communication based on action rather than words. This helps members of the group to understand one another.
2. It helps a group learn the skills necessary for effective group action.
3. It provides techniques of analyzing problems which involve human factors or items of interpersonal relations.
4. It allows members to test their ideas and apply them to their future behavior.

Role playing is not a magic formula by which to solve all of one's difficult teaching problems. It is a technique which requires thought and preparation. The improper use of role playing can be harmful. Among its limitations and dangers are the following:

1. Participants must be thoroughly prepared for this kind of work. The group must be open minded enough to try new ways of working together.
2. The problem must be realistic, practical and complete enough for clear-cut issues to arise.
3. Role playing is time consuming.

4. Role playing demands some imagination by the group. Unless the group can be cooperative and imaginative, the role playing may be sterile.
5. Unless there is an atmosphere of free discussion and inquiry, the role playing cannot be adequately developed.
6. Role playing should involve the whole group.
7. The pattern of most role playing is loose. Consequently, there is always the danger that role players may lose sight of their roles. In this case, teacher intervention and redirection is necessary so that false information is not presented to the class.

As one can readily see, role playing requires serious effort and thorough preparation. The job of the role player is to attempt to get under the skin of another person, and as much as possible, present that person's actions and emotions. This is no small task. However, there are few educational experiences that can so personally change attitudes and form appreciations for others than role playing. Profound and lasting lessons can be learned, new abilities discovered and the level of classroom interest heightened with this group activity.

Debates:

The debate method was left for last because the preparation and mechanics closely resemble the panel discussion. The one major difference is that the panel discussion is structured and, as I recommend, follows a simple line of pre-planned presentation. In contrast, the debate can be eclectic, drawing on lively emotional exchanges. This method is a sure fire interest catcher which can be influential. Unfortunately, since it can sometimes follow its own course, it needs close supervision and direction. The teacher may often have to interrupt to restore calm and direction, thus defeating the emotional involvement that will increase learning.

Once again, a successful debate must involve all the class members and, given the differences in personality and self-confidence, this may be difficult as leaders emerge and listeners recind.

To conclude, I feel there is no question that teachers today face some difficult challenges, but there are some alternatives. The group learning activities I have presented involve a great deal of preparation, yet they provide unique learning experiences. Above all, they allow the teacher a few weapons in the war for attracting and maintaining interest in youngster's lives.

THE LESSON PLAN FORMAT

Stuart Zimmer*

"Variety's the very spice of life,
that gives it all its flavour."
William Cowper

If teaching is truly to be considered an art form, it follows that its execution should be left to the artist--the teacher. It is highly unlikely that there is one simple acceptable lesson plan format. The teacher should be able to select which "set of clothes" fits the best and feels most comfortable. This is not to imply that some form of a blueprint or written lesson plan outlining the teacher's objectives is not essential, but that a format for a lesson plan is a subjective item that should be left to the teacher. Since there are so many factors, such as the length of the lesson, the varying ability of the students, the wide range of differences in materials, and objectives to be achieved, lesson planning should be the teacher's perogative.

Just as a blueprint is the formalized conception of an architect's ideas and visions, the lesson plan represents a teacher's formalized conception of the objectives to be sought in a lesson. As with any blueprint, the styles may vary greatly even though the goal to be achieved is the same.

Our minds have at least one thing in common with our stomachs--they are whetted by a variety of changes in food. Variety supplies both with a fresh appetite. What follows is a variety of different lesson plan formats. They range from the simple to the complex. These lesson plan formats are simply suggestions and are here for your examination, review, and scrutiny. Look them over carefully, and feel free to select a format that you feel most comfortable using. Change, alter, add or delete as you feel appropriate.

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*Mr. Zimmer is a teacher at August Martin H.S., Queens, NY.

TOPIC: _____

AIM: _____

_____

INSTRUCTIONAL OBJECTIVES: MATERIALS, VISUAL AIDS, TOOLS

1.

2.

3.

4.

_____

PROCEDURE: QUESTIONS:

_____

MEDIAL SUMMARY:

PROCEDURE: (cont)

FINAL SUMMARY:

_____

NEW WORDS:

_____

ASSIGNMENT:

SUBJECT:_____ DATE_____

REMINDERS:_____ TIME_____

LESSON OBJECTIVES:

1. _____

2. _____

3. _____

4. _____

SUPPORTING OBJECTIVES	TIME	PROCEDURES

ASSIGNMENTS:

UNFINISHED BUSINESS:

TOPIC: _____

AIM: _____

MOTIVATION:

_____

PIVOTAL QUESTIONS:

1.

2.

3.

4.

DEVELOPMENT:

MEDIAL SUMMARY:

FINAL SUMMARY:

_____

HOMEWORK:

DATE: _____

AIM: _____

TOPIC: _____

MOTIVATION:

PROCEDURE:

PIVOTAL QUESTIONS: POSSIBLE RESPONSES:

MEDIAL SUMMARY:

FINAL SUMMARY:

APPLICATION:

HOMEWORK:

DAILY LESSON PLAN FOR _____

DATE _____

GENERAL OBJECTIVES TO BE LEARNED:

1. _____
2. _____
3. _____
4. _____

SPECIFIC OBJECTIVES TO BE LEARNED:

1. _____
2. _____
3. _____
4. _____

TYPE OF LEARNING: _____

PRELIMINARIES:

ASSIGNMENTS:

TIME	TEACHER ACTIVITY	STUDENT ACTIVITY	MATERIALS

OBJECTIVES:

HOW TO TEACH | MATERIALS

ASSIGNMENT:

AIM:

MOTIVATION:

PROCEDURE:

FINAL SUMMARY:

HOMEWORK:

LESSON PLAN

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